

SHARP News

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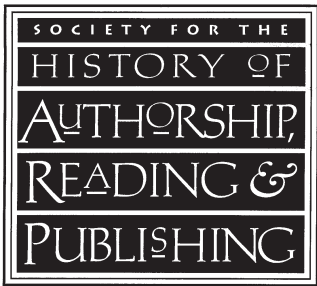
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SHARP News

Volume 10, Number 4

Autumn 2001

SHARP NEWS OF NOTE

SHARP Prize Awarded

The SHARP Prize for the best new work in Book History published in 2000 was awarded to Kevin Sharpe for *Reading Revolutions: The Politics of Reading in Early Modern Europe* (Yale University Press).

The runner-up was James Secord for *Victorian Sensation: The Extraordinary Publication, Reception, and Secret Authorship of Vestiges of the Natural Creation* (University of Chicago Press).

SHARP Student Essay Prize Awarded

The winner of the prize in 2001 is Eric Lupfer for his essay "Before Nature Writing: Houghton, Mifflin and Company and the Invention of the Outdoor Book, 1880-1900." Eric attended the SHARP conference in Williamsburg and accepted his award at the Society's Annual General Meeting. Eric's essay will appear in *Book History*.

SHARPWeb.org

Submitted by Patrick Leary, SHARP Webmaster

I'm pleased to announce that SHARP Web has a new home. After seven years residing on the servers of Indiana University, SHARP's Web headquarters has now moved to its very own address. Please change your bookmarks and Web page links to <http://sharpweb.org>.

We hope that this new URL will be somewhat easier to remember. The new site offers some other advantages as well. We will shortly be adding permanent sharpweb.org e-mail addresses for SHARP

officers, for example, so that members can get in touch with them more easily and not have to look up addresses every time there's a new person in that position. And we hope in the future to be able to add secure online credit card transactions for paying SHARP membership dues. Otherwise, SHARP Web looks the same as always; and if you go to the old address you'll be redirected to the new one automatically.

As always, I am glad to receive suggestions for links, announcements, or other material to add to SHARP Web by e-mail at pleary@indiana.edu. It only remains for me to express my gratitude to the University Computing Services of Indiana University for their support of the Web page over the years, and also to Paul Romaine of the American Printing History Association for his invaluable advice in arranging the changeover.

ACTIVITIES ROUND-UP

Leiden Centre for the Book

Submitted by Adriaan van der Weel

MA plans

The Leiden Centre for the Book was founded in 1997, with a generous university grant-in-aid, in order to formalise the occasional cooperation of individual book historians from various departments in the Faculty of Arts. The Centre is currently running its book studies specialisation for the third year. Student numbers have been satisfactory at around ten to fifteen per annum following the entire programme, with another twenty or so selecting individual courses. The Arts Faculty has pledged continuing support. This is all very encouraging, but the program is still not an MA in its own right. It is currently be-

ing offered in the last two years of a combined BA/MA arts degree (only a handful of MAs exist singly in the Netherlands) under the appellation of "Boekwetenschap" or Book Studies. As it is, students can specialise in Book Studies for their MA, but they will actually write their MA thesis on a topic straddling Book Studies and their primary subject (which can be any arts subject). The degree they gain is always in their primary subject, though the certificate makes mention of Book Studies.

This peculiar position will end when the Anglo-Saxon inspired BA/MA system is introduced in the Netherlands - probably next year. As a proper MA (one or two-year; the minister for education has not yet made up his mind) taught in English, which it will become as of 2003 or 2004, Book Studies will no doubt be able to develop a stronger identity (especially outside of the Netherlands) and will become more internationally oriented. We are committed in the new MA to continue the full breadth of Leiden Book Studies, ranging across the globe and through the eras of manuscript, print, and now digital trans-

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COPY DEADLINES

1 March
 1 June
 1 September
 1 December

SHARP WEB:

<http://sharpweb.org>

mission of text.

These initiatives indicate recognition for Book Studies as a discipline. So is all well with the world? Well, not quite. There is the persistent and nagging question of the place of Book Studies in an arts faculty. By taking the MA plunge, the programme is placing primary emphasis on the discipline of Book Studies itself, relegating the interdisciplinary aspects to the ad hoc interests of individual lecturers. We will retain a presence at the BA level, in the shape of a minor, but it looks as if the faculty favours a strong, practical publishing studies slant. And then there is the matter of our name. Ever since the dean went on record a few months ago as having said that the book was a relic of the past, we have been in a state of acute anxiety. We take his pronouncement as a mere rhetorical flourish, but we think it wise to consider smuggling "digital media" into our name. We have, after all, the students to think of.

Digital Access to Book Trade Archives

In the meantime, the Centre has certainly been active in a digital direction. In May/June it co-organised, with the Dutch National Library, a conference on digital access to book trade archives. Digital access is high on the agenda of the European Union, and digital access to book trade archives would be a significant stimulus to the study of international book trade relations. One of the outcomes of the conference was the proposal to make an international bid for funding; a topic which will be discussed at a sequel to the conference, which is to be organised jointly by the Public Record Office and the Research Centre in the History of the Book next year.

The digital access conference proved to be the beginning of closer relations between the National Library and the Leiden Centre for the Book. The two organisations, joined for the occasion by the Nederlandse Boekhistorische Vereniging (NBV: the Dutch Book Historical Association), are now making joint plans to mark the 2002 launch of Bibliopolis - the online research tool for

the history of the printed book in the Netherlands - with a two-day international conference.

NBV

Historians of the book in the Netherlands count themselves lucky indeed to have such an organisation as the NBV. Its wide membership brings together amateur and professional researchers, current and retired practitioners from the trade, librarians, and many other interested parties. The NBV has been extremely active since its inception in 1993, with conferences, working committees, publications series, and a book studies annual - the *Jaarboek voor Nederlandse boekgeschiedenis* (featuring abstracts in English) - as well as many other activities testifying to its dynamism. On 2 November, for example, the NBV will be hosting the conference "Fifty Years of Development in Book Publishing 1950-2001" with both representatives of the book trade and scholars participating.

Scaliger Research Institute

In May of last year Anthony Grafton came to Leiden at the invitation of the Scaliger Research Institute to deliver the inaugural Scaliger lecture. The Leiden Centre for the Book is one of the Institute's founding partners, in which the University Library and the faculties of Arts, Theology, and Philosophy are represented. One of Scaliger Institute's chief aims is to stimulate the use of the rich collections of the University Library. To this end, it offers various facilities to visiting scholars. We are pleased to announce that the first graduate research scholarship has been awarded to a fellow SHARP member, Nicole Howard from Indiana University. The scholarship will enable her to consult the Library's Codices Hugueniorum for her dissertation on Christiaan Huygens and his publication practices.

In 2005 or 2006, the Leiden Centre for the Book and the Scaliger Research Institute will join with a consortium of Leiden museums, art galleries, and other cultural institutions in organizing a large-scale History of the Leiden Book event, with exhibitions, lectures, publications, and so forth.

While we rethink our curriculum (struggling with the practicalities of course modularisation and other concerns) and wait for the Minister to reach his verdict on the duration of an Arts MA, we believe that there is still time to expand our international teaching and research networks, and we welcome all suggestions for exchanges and collaboration.

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SCHOLARLY EDITING

The Child Writer and the Juvenilia Press

Submitted by Juliet McMaster

"Women's literature," obviously, is literature written by women. Likewise "African American literature" is written by African Americans, and so on. But is "children's literature" written by children? Alas, no. Children routinely get their literature written *for* them. The Juvenilia Press, however, is working to adjust this standard expectation by paying close attention to childhood works by known authors, and publishing scholarly editions of them. The results can be exciting, and not only to children.

Each volume comes with its own critical introduction, carefully edited text (often from manuscript), and explanatory notes. And to maintain the joy of the originals, there are also illustrations. There are some classic works by children. Daisy Ashford's *The Young Visitors* (yes, spelt that way), written in 1890 when she was only nine years old, became a best seller when it was published in 1919, sold 230,000 copies in the first two years, and has been adapted for stage and screen and often reprinted. Marjory Fleming, who lived, sadly, only from 1803 to 1811, made it into *The Oxford Dictionary of Quotations*. Opal Whiteley's diary, begun when she was only six, was a smash success when it ran

in the pages of the *Atlantic Monthly* in 1920.

The works of those exceptionally gifted children have constituted their *oeuvre*: for different reasons, they didn't publish anything in their adulthood. Other notable childhood works tend to have been overshadowed by the more famous works their writers published as adults. But there are wonderful things to be found in them. Many of them come from communities of children, writing for each other. Between the ages of twelve and seventeen, young Jane Austen wrote an hilarious series of stories, plays, and burlesques, often dedicated to her sister and brothers. The Brontë children famously created whole kingdoms and cultures, and team-wrote the two elaborate sagas of Glasstown and Gondal. Louisa May Alcott wrote a series of plays for her sisters and friends, which they performed together, as recorded in the episode in *Little Women* in which the March girls stage Jo's play *The Witch's Curse*. Virginia Woolf, as a child, collaborated with her sister and brothers to launch a family journal, *Hyde Park Gate News*, which ran weekly for several years.

Children can be the creators of their own literature as well as the consumers of writings by adults. Works by and for children are worth scholarly attention not only for the light they throw on the adult work by the same author, but for their inherent zest, energy, and force of imagination.

The Juvenilia Press was born in a university English department, and student involvement in the editing process has continued to be a precondition for each volume. Prominent scholars have taken up the idea and contribute their expertise, while also drawing on students' perceptions. These youthful works by classic authors are virgin territory, so to speak, and the editing teams find it invigorating to work on texts by famous authors that have hitherto often been neglected. Jane Austen is a prime example of the ways in which knowledge of the childhood works extends our understanding of an author. She has so often been praised for her restraint, for her skill as a miniaturist, and for al-

ways restricting her fiction within the bounds of her own experience, that habitual readers of the six adult novels need a strong dose of her juvenile writings to wake them up a little: these are not restrained at all, and the characters break every rule in the book. In *Jack and Alice*, probably written at thirteen, all the characters go to a masquerade party from which they are "carried home, dead Drunk." In *Henry and Eliza* the heroine raises an army and demolishes a prison. In *Love and Friendship* a certain venerable lord discovers, separately, no less than four long-lost and illegitimate grandchildren in so many minutes. Can such things be? Yes; and it's worth remembering that this author wasn't always - as Henry James called her - "our dear, everybody's dear Jane." She was a regular hell-raiser.

Closer to our own time is Margaret Atwood, who generously allowed two early stories and a poem to be edited (by a recognized Atwood authority, Sherrill Grace, and a student, Kathy Chung) and published by The Juvenilia Press. It's fascinating to find, in a story called "A Quiet Game," written at about seventeen, certain images of violence and motifs of abuse that would recur in Atwood's novels, especially in *The Handmaid's Tale* and *Cat's Eye*. The same editor next edited a set of stories by Malcolm Lowry, *Satan in a Barrel*, and similarly found that the author of *Under the Volcano*, a searing fictional examination of alcoholism, was, as a teenager, already writing ur-versions of his masterpiece in which alcohol figures prominently. Another Canadian volume, just published, is *Early Voices*, an anthology of early works by Rudy Wiebe, Carol Shields, Aritha van Herk, and Greg Hollingshead. Each of these living authors was invited to provide some comment, written *now*, about these apprentice works written *then*. It seems part of the coming of age of juvenilia as a recognized literary category (fortunately the works themselves will stay young, like Peter Pan) that the mature authors should ponder their youthful beginnings.

Many of the Juvenilia Press's volumes are works hitherto unpublished: For in-

stance, edited from manuscript is Margaret Laurence's fascinating narrative poem "North Main Car," which appears in *Colors of Speech*, a collection of Laurence's early works edited by Nora Stovel. "North Main Car" notably enlarges our understanding of Laurence's worldview, for it provides something like an index to Canadian culture as she perceived it. Two volumes edited by Isobel Grundy and her students have languished in manuscript for nearly three centuries: the Press's first and latest volumes, *Indamora to Lindamira* and *The Adventurer*, written by Lady Mary Wortley Montagu when she was a precocious teenager, are available nowhere else.

In 2002 the Juvenilia Press is scheduled to move to Australia, when the Brontë scholar Christine Alexander will take over as General Editor from the founder of the Press, Juliet McMaster. During its life in Canada it has produced twenty-one volumes by classic authors (such as Austen, Alcott, George Eliot, and the Brontës) and more recent Canadian authors (such as Atwood, Laurence, and Lowry). In the pipeline are volumes by Anna Maria Porter, Opal Whiteley, Philip Larkin, Katherine Mansfield, and Marian Engel. The Press's volumes have been instrumental in establishing juvenilia as a recognizable literary category; in enlarging our concept of childhood culture; and demonstrating that children too have "a literature of their own."



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CALLS FOR PAPERS

The Versatile Text: New Histories of the Book

Location: University of Edinburgh
Dates: 19-21 April 2002
Deadline: 30 October 2001

In association with the Book History Postgraduate Student Network, the Centre for the History of the Book at The University of Edinburgh will be hosting a postgraduate conference entitled The Versatile Text: New Histories of the Book.

There are now more postgraduates than ever working in the field of Book History. This event is designed to enable the dissemination of research among postgraduates from diverse but often overlapping fields of study: History, Sociology, Literature, Media Studies, and Information Technology.

All relevant subjects will be considered, with proposals particularly sought on the following topics:

Sociologies of the Text
Authorship
Postmodern Paratexts
Publishing the Enlightenment
Reading Cultures
The Material Renaissance
Text and Image
Romanticism in Print
The Cultures of Collecting

Abstracts should be no longer than 250 words and should be e-mailed to Ross Alloway by 30 October 2001 at edbooks@ed.ac.uk.

Further information is available from the conference *Web Site:* www.ed.ac.uk/englit/research/chb/versatile/default.htm

The New Information Order

Location: University of Edinburgh
Dates: 21-23 March 2002
Deadline: 1 November 2001

The electronic revolution of the last decade has transformed the nature and

the potential of the public collection. It is now possible to envisage libraries, museums, and art galleries which are accessible, in part or in whole, online. The publishing industry is in a state of turmoil as it makes the transition to electronic dissemination of its productions; scholarly research has been revolutionised by the resources of the internet including online publishing, email, scholarly lists, and the formation of new databases. E-commerce is in the process of transforming the retail book trade. What, in this context, is the future of the archive?

Organised by The Institute for the Advanced Studies in the Humanities (IASH), in association with the CHB and Edinburgh University Library, a conference entitled "The New Information Order and the Future of the Archive" will take place at the University of Edinburgh between March 21-23 2002. Bringing together librarians, curators, archivists, publishers, booksellers and academics, the conference will seek to address some of the central issues that arise from a rapidly changing new information order. As well as plenary sessions, there will be a limited number or parallel sessions including papers of twenty to twenty-five minutes each. The deadline for proposals is 1 November 2001.

For further information, or to propose a paper, please contact:
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Web Site: www.ed.ac.uk/iash/future.events.html

Borders and Crossings III An International Conference on Travel Writing

Dates: 10-13 July 2002
Deadline: 1 January 2002

Organized by Suds d'Amériques (Université de Versailles- St-Quentin-en-Yvelines) in association with CRBC

(Université de Bretagne Occidentale, Brest).

Guest speakers will include Michael Cronin, Philip Edwards, Frank Lestringant, and Special Guest Jean Malaurie.

A detailed call for papers in English is available at: www.uvvsq.fr/lab/sudam/st3/st3_cfp_e.htm.

Papers, in English or French, of no more than twenty minutes duration, should address either of the two themes of this third conference in the series: "Travel and Translation" or "Travel and Representation".

Regarding "Travel and Translation" please contact: Jean-yves Le Disez. Regarding "Travel and Representation" please contact: Jan Borm.

Abstracts (300 words) should indicate clearly authors to be discussed, corpus, approach, period, and so forth. Please include your institutional affiliation (title, department, institution), and submit abstracts before 1 January 2002 and preferably by e-mail (abstract to be included within the main body of your message) to:

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CALLS FOR CONTRIBUTIONS

Cardiff Corvey: Reading the Romantic Text [ISSN 1471-5988] Call for Papers, Issue 7 (December 2001)

The editors of *Cardiff Corvey: Reading the Romantic Text* invite submissions to the online journal run by the Centre for Editorial and Intertextual Research (CEIR) at Cardiff University. *Cardiff Corvey* is a refereed periodical devoted to the study of Romantic-era literature, with a particular emphasis on fiction from 1770-1830. Articles concerned with less well-known novelists and texts, publishing history relating to this period, and bibliographical and editorial issues are especially welcome.

Papers of 5,000-8,000 words can be submitted via e-mail (as attachments) or on disk in any of the popular word-processing (e.g. MS Word, WordPerfect, Word Pro, RTF) or HTML formats: for the preferred presentation of articles, please consult the MHRA guidelines. Shorter notices and bibliographical checklists of relevance will also be considered. Submissions should be made by the end of October to make the December issue of *Cardiff Corvey*.

Essays will be reviewed by members of the Advisory Board: Peter Garside (Chair, Cardiff), Jane Aaron (Glamorgan), Stephen Behrendt (Nebraska), Emma Clery (Sheffield Hallam), Caroline Franklin (Swansea), Isobel Grundy (Alberta), David Hewitt (Aberdeen), Claire Lamont (Newcastle), Robert Miles (Stirling), Jill Rubenstein (Cincinnati), Rainer Schoewerling (Paderborn), Christopher Skelton-Foord (British Library), Kathryn Sutherland (Oxford), Michael Wheeler (Southampton/Chawton).

Please direct all submissions and queries to the Editor:

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CONFERENCES

Transatlantic Type: Anglo-American Printing in the Nineteenth Century

American Printing History
Association

Twenty-Sixth Annual Conference

Location: Washington University,
St. Louis, USA

Dates: 19-21 October 2001

The nineteenth century saw enormous changes in the world of printing. The rise of a mass readership, the invention of machine-driven presses and typesetting, new types of reproduction methods and paper, and movements in taste and design all contributed to an era of intense complexity and development. Yet, despite historical interest over the decades, some aspects of the period have remained largely unstudied. The 2001 American Printing History Association's annual conference, hosted by Washington University, focuses on one such subject: the relationship between printing in Britain and the United States. It explores transatlantic cross-fertilization of printing practices, technological developments, and typographical and book-making connections (some of them personal), all heightened by increased opportunities for travel and communication.

An exciting schedule of events is planned, beginning on Friday, 19 October, with a keynote address on "Cobden-Sanderson in America" (free and open to the public) by Marianne Tidcombe, book-binding historian and author of a new history of the Doves Press. The conference continues on Saturday, 20 October, with a full day of presentations. Speakers include: Karen Nipps, Senior Rare Book Cataloger, Houghton Library, Harvard University ("The Dialogue Between Britain and America in the Development of Certain Mid 19th-Century Printing Techniques"); William S. Peterson, Professor of English, University of Maryland ("Nineteenth-Century Revivals: Typographical and Spiritual"); Michael Twyman, Professor of Typography, University of

Reading ("Transatlantic Cross Currents," co-sponsored by the Bibliographical Society of America); Ron Tyler, Professor of History at the University of Texas-Austin and Director of the Texas State Historical Association ("Production of the Great Work: John James Audubon, the Havells, and *The Birds of America*"); and Philip Weimerskirch, Special Collections Librarian, Providence Public Library ("Daniel Berkeley Updike and England: Some Little-known Connections"). The day concludes with a visit to Washington University's renowned Book Illustration Studio and a gala banquet held in one of the University's historic buildings. Sunday, 21 October, will be devoted to a visit to the Mercantile Library.

The conference theme and its location are in part occasioned by the recent acquisition by Washington University Libraries of an exceptional collection of materials relating to the three great British private presses, the Kelmscott, Ashendene, and Doves, all of which started in the 1890s. Highlights from the collection - which was formed by Charles Gould - will be displayed in a major exhibition, "The Triple Crown Abroad: The Kelmscott, Doves, and Ashendene Presses Beyond the British Isles."

Preparatory drawing for the "Angels in Paradise" illustration appearing in "The Golden Legend" (Kelmscott Press, 1892).

Conference attendees may take advantage of these special offers for lodging and travel:

Accommodations: Forty rooms have already been reserved for APHA participants at The Hotel Daniele, Clayton, MO, nearby all conference events (bus service will be provided). Call 800-325-8302 and request the \$109 APHA conference rate. Airfare: APHA has an agreement with American Airlines for discounted airfare to St. Louis - 5% off the lowest applicable published fare (10% discount for reservations made 60 days in advance of travel). To obtain this discount, call 800-433-1790 and refer to "Starfile" A15H1AQ for the American Printing History Association.

Registration fee: \$60 for APHA members, \$75 for nonmembers. There is an additional charge for the Saturday night banquet. For further information and inquiries:

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APHA website:

www.printinghistory.org <<http://www.printinghistory.org>>

Inaugural Colloquium for the European Society for Textual Scholarship

Location: De Montfort University,
Leicester, UK
Dates: 22-23 November 2001

The European Society for Textual Scholarship will provide an international and interdisciplinary forum for the theory and practice of textual scholarship in Europe. It is being established in close col-

laboration with the Society for Textual Scholarship (North America; <http://www.textual.org>), and will hold a major conference in each even-numbered year. The Society is sponsored by The Centre for Technology and the Arts, Faculty of Humanities and Social Sciences, De Montfort University, Leicester, and by The Constantijn Huygens Institute for text editions and intellectual history, The Hague.

The Inaugural Colloquium for the Society will be held in De Montfort University, Leicester, on Thursday and Friday, 22 and 23 November 2001. Speakers will include Peter Shillingsburg, Hans-Walter Gabler, David Parker, Peter Robinson, Dick van Vliet, Bodo Plachta, and Andreas Dress.

Further information about the colloquium can be found at <http://www.cta.dmu.ac.uk/ests/initcolloq.html>. The Society website is <http://www.cta.dmu.ac.uk/ests/>.

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Printing Historical Society Conference 2002

Printing History: New Criteria

Location: Reading, UK
Date: 11 January 2002
Registration fees: £25.00 members;
£35.00 non-members; £12.50 students
(including lunch and refreshments)

The Printing Historical Society and the Department of Typography & Graphic Communication at The University of Reading are pleased to announce a jointly-sponsored conference on the theme: "Printing History: New Criteria." The Conference will take place in Reading and the list of speakers (see below) will be headed by Stan Nelson of the Smithsonian Institution, who will discuss the recent controversy about early typefounding. All participants will also be invited to an Open

Image:

Triple Crown Collection, Department of Special Collections, Washington University Libraries.

Day at the Department of Typography on Thursday, 10 January.

Provisionally, the speakers list includes: Stan Nelson: "Gutenberg, the enigmatic inventor. thoughts on recent investigations into early type casting;" Frans Janssen: "Reconstructions of the common press: aims and results;" Gerard Unger: "Type design 1960-2000, a report from the front;" John Hinks: "Local and regional studies of printing history: context and content;" Peter Burnhill: "Aldine typographic norms;" John Griffiths: "Rebuilding the last Fleet Street newspaper press at the Science Museum, London;" Mathieu Lommen: "Collecting and cataloguing modern typography at the Amsterdam University Library;" and Graham Twemlow: "Exploring the production techniques of the lithographic artist." In addition there will be reports on various projects: The Erlangen-Nuremberg University project to document early title-pages; the RSLP BOOKHAD project; Beatrice Warde's crystal goblet metaphor; and the nineteenth-century colour printers Gye & Balne. Some of the project reports will take place during the Open Day on 10 January, when the Department of Typography & Graphic Communication will welcome visitors to an exhibition of its rich archival and artefactual collections (including the University's Archive of British Publishers, and the Maurice Rickards Collection of Ephemera); and to demonstrations of typesetting (by hand and by the Monotype system) and printing. Information on the Department's various programmes (PhD research programmes; MA programmes in Typeface Design, and the Theory and History of Typography & Graphic Communication; part-time Postgraduate Certificates in Designing for the Web; and design issues for desktop publishers) will also be made available.

To request a registration form, please contact:

Peggy Smith

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Reading RG6 6AU UK

Telephone: +44-0118-931-6399

E-mail: m.m.smith@reading.ac.uk

AWARDS AND FELLOWSHIPS

John Carter Brown Library Research Fellowships: 2002-2003

Deadline: 15 January 2002

The John Carter Brown Library will award approximately twenty-five short- and long-term Research Fellowships for the year 1 June 2002 - 31 May 2003. Short-term fellowships are available for periods of two to four months and carry a stipend of \$1,300 per month. These fellowships are open to foreign nationals as well as to US citizens who are engaged in pre- and post-doctoral, or independent, research. Graduate students must have passed their preliminary or general examinations at the time of application and be at the dissertation-writing stage. Long-term fellowships, primarily funded by the National Endowment for the Humanities (NEH) and the Andrew W. Mellon Foundation, are typically for five to nine months and carry a stipend of \$3,000 per month. Recipients of long-term fellowships may not be engaged in graduate work and ordinarily must be US citizens or have resided in the US for the three years immediately preceding the application deadline.

It should be noted that the Library's holdings are concentrated on the history of the Western Hemisphere during the colonial period (ca. 1492 to ca. 1825), emphasizing the European discovery, exploration, settlement, and development of the Americas, the indigenous response to the European conquest, the African contribution to the development of the hemisphere, and all aspects of European relations with the New World, including the impact of the New World on the Old. Research proposed by fellowship applicants must be suited to the holdings of the Library. All fellows are expected to relocate to Providence and to be in continuous residence at the Library for the entire term of the fellowship.

Several short-term fellowships have

thematic restrictions: the Jeannette D. Black Memorial Fellowship in the history of cartography; Center for New World Comparative Studies Fellowships for research in the comparative history of the colonial Americas; the Alexander O. Viator Memorial Fellowship in early maritime history; the Ruth and Lincoln Ekstrom Fellowship in the history of women and the family in the Americas; the William Reese Company Fellowship in bibliography and the history of printing; and the Touro National Heritage Trust Fellowship for research on some aspect of the Jewish experience in the New World before 1825. Maria Elena Cassiet Fellowships are restricted to scholars who are permanent residents of countries in Spanish America. The Lampadia-Adams Fellowship is restricted to senior scholars from Argentina, Brazil, or Chile.

For application forms or more information:

Director, John Carter Brown Library
Box 1894, Providence, RI 02912 USA

Telephone: 401-863-2725

Fax: 401-863-3477

E-mail: JCBL_Fellowships@brown.edu

Web Site: <http://www.JCBL.org>

PRIZES

Justin Winsor Prize for Library History Essay

Deadline: 1 February 2002

The Library History Round Table (LHRT) of the American Library Association (ALA) is accepting submissions for the 2002 Justin Winsor Prize for the best library history essay. Applications must be received by 1 February 2002.

The award, named in honor of the distinguished nineteenth century librarian, historian, and bibliographer who was also ALA's first president, consists of a \$500 cash award. It includes an invitation to have the winner's paper considered for publication in *Libraries & Culture*.

Manuscripts submitted should not be previously published, previously submit-

ted for publication, or under consideration for publication or another award. To be considered, essays should embody original historical research on a significant topic in library history, be based on primary sources materials whenever possible, and use good English composition and superior style.

Essays should be organized in a form similar to that of articles published in *Libraries & Culture*, with footnotes, spelling, and punctuation conforming to the latest edition of the *Chicago Manual of Style*. Papers should not exceed thirty-five typewritten, double-spaced pages.

Three copies of the manuscript should be submitted. The name and other information identifying the author should appear only on a separate cover letter. Submit manuscripts to: Mary Jo Lynch, American Library Association/LHRT, 50 East Huron St., Chicago, IL 60611. Please note that fax and e-mail submissions cannot be accepted.

Decisions will be made by LHRT's Justin Winsor Prize Committee, chaired by Lorna Peterson, University at Buffalo (SUNY), School of Informatics, Department of Library and Information Studies.

For further information, please contact:

Lorna Peterson

University at Buffalo, State University at New York

School of Informatics, Dept. of Library and Information Studies

534 Baldy Hall

Buffalo, 14260 NY

Telephone: 716-645-2412 ext.1165

Fax: 716-645-3775

Email: lpeterso@acsu.buffalo.edu

Web Site: www.ala.org/alaorg/ors/winsor.html

Sharp Book History Prize

Deadline: 1 March 2002

The Society is pleased to announce that competition has opened for the sixth annual SHARP Book History Prize. A prize of \$1,000 will be awarded to the author

of the best book on the history of the book, broadly defined to include the history of the creation, dissemination, and uses of script or print. All submissions must be in English and must have been copyrighted in 2001. (Translations of works originally copyrighted earlier are eligible, but the translations themselves must have been copyrighted in 2001.) Because the purpose of the prize is to honor the work of an individual scholar, or of two scholars working closely together, collections of essays by more than two authors, reference works, and collaborative projects are not eligible and will not be considered.

Submissions must be in the possession of all members of the jury by 1 March 2002. Three copies of each entry should be submitted for consideration, one to each member of the jury:

T. H. Howard-Hill, Chair

SHARP Book History Prize

PBSA, Room 107

Thomas Cooper Library

University of South Carolina

Columbia, SC 29208, USA

Bill Bell, SHARP Book History

Prize Centre for the History of the

Book University of Edinburgh

22a Buccleuch Place

Edinburgh, EH10 9LN, UK

Megan L. Benton

SHARP Book History Prize Pub-

lishing and Printing Arts and The

Elliott Press

Pacific Lutheran University

Tacoma, Washington 98447-0003,

USA

Inquiries about the prize or submissions procedures should be addressed to:

Alexis Weedon

SHARP Publications Co-ordinator

Dept of Media Arts

University of Luton

75 Castle Street

Luton, LU5 6EQ UK

E-mail: alexis.weedon@luton.ac.uk

LECTURES AND COURSES

The Edinburgh Book History Seminar Programme 2001-2002

Location: The Wolfson Suite,
Edinburgh Univ. Library

Time: Fridays 1:00-2:00 p.m.

(Tea and coffee served 12:45)

Autumn Term 2001

19 October:

From Signature to Brand: Writing and Marketing

John Frow (University of Edinburgh)

2 November:

What Books Want: The Fair Intellectual Club of Edinburgh 1717

Clifford Siskin (University of Glasgow)

16 November:

Charles Elliot's Book Adventures in Philadelphia, 1784-1790

Warren McDougall (University of Edinburgh)

30 November:

The Origins of the Second-Hand Book Trade in Britain

Nicolas Barker (The Book Collector)

14 December:

The Book, The Storyteller and the Cameraman: Berlin Alexanderplatz Multimedial

Deitrich Scheunemann (University of Edinburgh)

Spring Term 2002

11 January:

The Study of Books: Bookbinding History and Bibliography

Mirjam Foot (University College, London)

25 January:

Renaissance Title-Pages as Contents

Alastair Fowler (University of Edinburgh)

8 February:

Marketing Contemporary Literary Fiction

Claire Squires (Oxford Brookes University)

22 February:

Music in the Tyrol: An Unpublished
Seventeenth-Century Compendium
Patsy Campbell (University of
Edinburgh)

1 March:

Networking the News in the Eighteenth
Century
Christine Ferdinand (Magdalen College,
Oxford)

Organised by The Centre for the His-
tory of the Book (CHB) at The Univer-
sity of Edinburgh in Association with
Edinburgh University Library.

For more information on the activities
of the CHB, please visit: [http://
www.ed.ac.uk/englit/research/chb](http://www.ed.ac.uk/englit/research/chb)

Toronto Centre For The Book Programme 2001-2002

[Only those items dated after the *SHARP*
News publication date have been included, Ed.]

Friday, 26 October 2001

Juliet McMaster (University of Alberta)
"The Book and the Child Writer"
Victoria College, Room 115, 4:15 p.m.
In association with the Friends of the
Victoria University Libraries

Tuesday, 27 November 2001

Heather Murray (University of Toronto,
Department of English)
"The Log Shanty Book-Shelves:
Reverend Henry Scadding's Book
Displays at the Toronto Industrial
Exhibition, 1886-1898."
Victoria College, Alumni Hall, 4:15 p.m.

Wednesday, 6 February 2002

Alina Payne (University of Toronto,
Department of Fine Art)
"Text and Image in Architectural Books
of the Renaissance"
University College, Room 140, 4:15 p.m.

Tuesday, 26 February 2002

Graduate Student Colloquium
Upper Library, Massey College, 4:15
p.m.

Wednesday, 27 March 2002

Bill Bell (Edinburgh)
"On Prospero's Island: Images of the

Reader in Exile."

Victoria College, Room 115, 4:15 p.m.

The Toronto Centre for the Book
was established at the University of
Toronto in 1994 in order to bring
together faculty, librarians, students, and
members of the general public who are
interested in the past, present, and
future of the book and in all aspects of
the creation, diffusion, and reception of
the written word. The Centre seeks to
play a co-ordinating role by providing a
forum for lectures and colloquia,
fostering research and interdisciplinary
co-operation, and developing the
graduate training resources available
within the University. A Collaborative
Program in Book History and Print
Culture has recently been established
within the academic structure of the
University's School of Graduate Studies.

EXHIBITIONS

The Reader Revealed New Folger Exhibition Highlights Renaissance Reading Habits

Location: Folger Shakespeare Library,
201 E Capitol St. SE

Dates: 12 September 2001 - 19
January 2002

Hours: Mon.-Sat., 10:00 a.m.-
4:00 p.m. Free admission.

Guided tours: 11:00 a.m. weekdays,
11:00 a.m. and 1:00 p.m. Saturdays.

Early readers left tantalizing clues about
themselves and what they were reading -
signatures on title pages, presentation in-
scriptions, notes in margins, and passages
copied out into manuscript commonplace
books. Drawing primarily from its own
collection of books (both manuscript and
printed), broadsides, and engravings, the
Folger's new exhibition, *The Reader Re-
vealed*, examines how and what people
read, publicly and privately, in sixteenth-
and seventeenth-century Europe.

"Books hold a special place in human
experience," explains Sabrina Alcorn
Baron, Visiting Assistant Professor of
History at the University of Maryland,
Baltimore County and the exhibition's cu-
rator, with Elizabeth Walsh and Susan

Scola. "This exhibition explores that privi-
leged relationship."

Through Gutenberg's innovations in
printing, reading (once the preserve of a
small educated elite) opened up to include
kings and tradesmen, saints and sinners,
celebrities and nonentities in the Renais-
sance. They read to learn and improve
skills; to attain moral enrichment; for spiri-
tual contemplation; and for the sheer joy
and pleasure of reading.

From highly decorated "icon" books
to cheap, well-thumbed "chap books" of
the late seventeenth century (which were
carried in pockets until many disinte-
grated), the exhibition shows the variety
of ways in which readers have related to
books over the centuries. The use of
books as repositories of birth records,
scholarly marginalia, and schoolboy
doodles is also examined.

Visitors may be surprised to learn that
many people in the early modern period,
especially women, could read but not write;
that the phrase "red letter days" has a lit-
eral derivation; and that certain censor-
ship strictures once applied to reading
aloud, but not silently.

Perhaps most surprising to the mod-
ern reader, though, may be how little has
changed. Children still use pictures to learn
the alphabet ("A is for Apple"); publishers
still use prefaces to tout a book's contents;
and people still misplace their reading
glasses (check out one reader's ingenious
solution involving a hollowed out bind-
ing).

"Early modern readers reveal them-
selves to us through their books," explains
Rachel Doggett, Andrew W. Mellon Cu-
rator of Books and Exhibitions. "Exquis-
ite decoration and extensive annotation are
some of the evidence we have that these
books were well-used and well-loved. Ev-
ery book in the Folger collection is unique.
Every one has passed through different
hands and has accumulated its own par-
ticular history, and many reserve evidence
of their earliest readers and their social
and intellectual worlds. In this exhibition,
those readers are vividly revealed to us."

Lenders to the exhibition include Peter
W.M. Blayney, Catholic University of
America Library, Pilgrim Hall Museum in

Plymouth, Massachusetts, and Saint John's University in Collegeville, Minnesota.

This exhibition has been funded, in part, by the Winton and Carolyn Blount Exhibition Fund.

Media Previews

The exhibition will be available for preview by members of the media Tuesday, 4 September through Tuesday, 11 September from 10:00 a.m. - 4:00 p.m. A special guided tour led by the exhibition's curator will occur Wednesday, 5 September at 11:00 a.m. For more information, please call 202-675-0342.

Special Programs

On Wednesday, 17 October at 5:30 p.m., Michael Dirda, Washington Post Book World Senior Editor and author himself of *Readings: Essays & Literary Entertainments*, hosts a "Gathering of Friends" conversation on the joys of reading for contemporary booklovers, followed by a reception and special exhibition viewing. Tickets are \$25 for members and \$30 for non-members. To reserve, call the Folger membership office at 202-675-0359.

Catalog

The exhibition catalog is available for purchase at the Folger Museum Shop or online at www.shakespeare-etc.org.

Children's Guide

Developed by the Folger Docents, Children's Guides to the exhibition are available. The Guide includes a scavenger hunt using the exhibition and fun facts and figures for the young museumgoer.

To learn more about the Folger and its cultural programs, call 202-544-7077 or visit www.folger.edu

CONFERENCE REPORTS

SHARP at Colonial Williamsburg

Memories of scholarly conferences are often wonderful mixtures of meetings with old friends, stimulating paper sessions, and evocative ambiances reflecting the conference locale. SHARP's ninth annual conference at the College of William &

Mary, organized by Robert Gross with the assistance of Amy Haley, has now joined SHARP's tradition of memorable and distinctive events. Our collective memories include partaking in a smoothly run scholarly affair on a particularly bonnie campus, laced with the strains of SHARP members lustily singing "Nottingham Ale" at the conference banquet.

A challenge of all such conferences is the number of concurrent sessions which vie for each attendee's attention. At Williamsburg there were five concurrent sessions in each time slot with about 125 regular papers on a typically broad range of topics relating to the creation, production, distribution, and reception of texts. In addition there were various special roundtable and panel discussions. Several sessions focussed on the sub-theme within the conference centring on present and future issues, such as digital research resources. Two panel sessions focussed on teaching book history and these were particularly well-attended. The organizers had worked hard to include as many of the proposed papers as possible, in addition to providing opportunities for members to attend special sessions outside the College that took advantage of the research amenities of Colonial Williamsburg (including the Printing Office and Book Bindery). An example was the very informative session, "Books and Libraries in the Chesapeake" held at the educational complex of the Colonial Williamsburg Foundation.

The annual conference of any society includes necessary business meetings. Holding the Annual General Meeting in conjunction with one of the conference lunches worked well, and the various formal reports of Society officers appear elsewhere in this issue of *SHARP News*. Once again the Gladys Keible Delmas Foundation provided funding to assist graduate students and independent scholars in attending the conference and these individuals were noted during the meeting. Furthermore, the winners of SHARP's Book History prize and the Graduate Essay prize were announced [please see separate announcements in this issue].

This year sees the changeover of SHARP's presidency and two presentations were made to outgoing president and co-founder of SHARP, Simon Eliot. Simon's brief and typically vigorous address earned him prolonged applause. The conclusion of the conference marked the official start of James L.W. West's term as president.

The receptions, conference lunches, and plenary included distinguished speakers from the current book publishing scene. The opening reception in the lovely Library of Virginia in Richmond included a lively talk by author David Baldacci. Lunch speakers Brian Lamb and Nicholson Baker offered much food for thought, as did the plenary speaker André Schiffrin who fielded numerous probing queries from the audience. Perhaps the most engaging speaker was Thomas Jefferson, who graced the early evening reception outside the beautiful Wren Building. Mr Jefferson was forthright in his views on the horrors and dangers of novel-writing and reading and was courteously intrigued by the differences of opinion expressed by his twenty-first century audience. Their views, however, did not make one whit of difference to his own. Other book-related entertainment included a recording session for the popular radio programme *The Book Guys*. SHARP members shared their own anecdotes and questions with Alan Stypek and Mike Cuthbert in a memorable session. Music is often a special mnemonic, and the evocative playing of The Virginia Company musicians offered a memorable wrap-up to the conference and follows what may become a SHARP-music theme begun in Mainz.

Those members who were fortunate enough to attend this year's conference have thus, thanks to Robert Gross and his assistants, many memories to add to the thread of remembrance of earlier conferences. SHARP now looks forward to the tenth annual conference in London next year (the CFP for which appeared in the summer issue of the newsletter). [Ed.]

Book Studies at SHARP

Submitted by Eleanor Shevlin

On Friday evening of the SHARP 2001 meeting, sixteen conference attendees gathered at a local Williamsburg bistro for an informal "book studies" meeting. The gathering offered a chance to discuss the formation and promotion of academic courses and programs in the history of authorship, reading, and publishing as well as an opportunity to learn about existing book studies programs. That the participants represented a variety of experiences (students, instructors, administrators, and developers of such courses and programs) and a diversity of geographic locations and institutional situations resulted in a wide-ranging exchange of ideas. At the same time, such breadth underscored the challenges and issues involved in instituting such courses of study. A key issue raised involved the problem of what to call these programs, with "book studies" and "media ecology" offered as two possibilities. This issue of labeling was seen as especially important because far too often those outside the field of book history (broadly conceived) have no idea about the scope or even the kinds of work encompassed by headings such as "book studies," "history of the book," and "media studies." This need for better communication extends not only to colleagues but also to administrators, who will grant program funding, and to students, who must be attracted to the curriculum in order for such courses and programs to even exist.

For the 2002 SHARP conference in London, Jonathan Rose and Adriaan van der Weel are organizing a workshop devoted to exploring all of the issues surrounding book studies programs. Those interested in participating in that workshop should contact Jonathan Rose, by 15 October 2001, at:

Department of History
Drew University
Madison, NJ 07940 USA
E-mail: jeroser@drew.edu

AFFILIATE ACTIVITIES

Sharp at ASECS

Submitted by Eleanor F. Shevlin

Marking its sixth year as an affiliate of the American Society of Eighteenth-Century Studies (ASECS), SHARP sponsored a panel entitled "The Nature of the Book: Products of Print in the Eighteenth Century" at the ASECS annual conference held this year in New Orleans, Louisiana from 18-22 April 2001. Elizabeth Child (Trinity College) chaired the session which featured three papers and which generated a lively discussion. Raymond Tumbleson (Kutztown University) delivered a paper entitled "Volume Commodities: Elkanah Settle and the Materiality of the Text;" Don-John Dugas (Towson University) spoke on "The Tonson-Walker Price War of 1734-35 and its Impact on the Shakespeare Repertory;" and Elizabeth Eisenstein (University of Michigan [Emerita]) concluded the session with a paper entitled "Was the Printing Revolution an Eighteenth-Century Construct?"

As part of the conference activities, SHARP hosted a cash-bar reception. The event offered a good opportunity to meet other SHARP members, to see old friends, and to attract new members. About twenty-five to thirty SHARPists and book-history enthusiasts attended. The 2001 list of research projects (now posted on the SHARP website) was distributed at the reception and the SHARP session.

BOOK REVIEWS

Henri-Jean Martin (with the collaboration of Jean-Marc Chatelain, Isabelle Diu, Aude Le Dividich, and Laurent Pinon). *La Naissance du livre moderne (XIVe-XVIIe siècles): mise en page et mise en texte du livre français*. Paris: Éditions du Cercle de la Librairie, 2000. viii, 494 p. ill. ISBN 2-7654-0776-2. 850FF

The study of page layout and the typographic shaping of texts will need little justification to readers of *SHARP News*.

In this book, the long-awaited fruit of his retirement project, Henri-Jean Martin and his collaborators chronicle the ways that text was laid out on the page, punctuated, organised and illustrated in French books between the fourteenth century and the end of the seventeenth. Within this period, the full page of the medieval manuscript developed into the modern page with its paragraphs, page numbers, section headings, and notes; at the same time, ancient texts were given new structures. Changes in the organisation of texts both reflected and caused changes in the way they were read. Clearly, though, for each genre of writing there were particular problems of organisation and layout; and for this reason, Martin divides his book into genres and periods, calling on his collaborators to cover certain themes. There are chapters on Italian and Northern humanism (with Isabelle Diu on the Northern humanists); on French humanism of the early fifteenth century; on the arrival of printing in France; on printing in Lyon in the early sixteenth century; and on sixteenth-century illustrated books (Laurent Pinon and Jean-Marc Chatelain).

Crucial for the overall argument is Part V's focus on the sixteenth and early seventeenth century, a period which Martin identifies with a "new conception of the written" (exemplified by the emergence of modern reading aids) that he attempts to link with the new logic of Petrus Ramus (274-78). This part includes excellent discussions of the Bible, the classics, French prose works, cartography, and the typography of mathematical symbols in the seventeenth century (the last by Aude Le Dividich). For the rest of the *grand siècle*, there are sections on prestige books and their frontispieces (by Jean-Marc Chatelain); on the creation of the Imprimerie royale under Richelieu; on the illustration and formatting of spiritual texts; and on the books produced as part of Louis XIV's cultural policy.

Martin's approach, as he explains in his Preface, was to construct a series of databases on the materiality of several thousand manuscripts and printed books. Convinced that in order to write about *mise en page* he needed images, he went into rare book rooms with a camera and – while his wife held the pages open – took pho-

tographs of the “most significant pages of each book” (vii). These photographs – no fewer than 777 of them, although not all by Martin – form the real heart of the book.

Although it seems churlish to criticize a book with this many illustrations, there are nonetheless some problems: the most serious, ironically, being the book’s own organisation, which makes the treasures within it difficult to access. Because of its vast scope, the book tends to sprawl outwards from its subject: it is not always easy to follow the logic of the sequence of sections; and the index is only an index of names. However, the book must surely be the most exhaustive source available on early modern French *mise en page*, and the sheer wealth of visual material will make it an invaluable reference for those interested in early modern reading.

Nicholas Dew,
St Catharine’s College, Cambridge

Isabelle Olivero. *L’Invention de la collection: de la diffusion de la littérature et des savoirs à la formation du citoyen au XIXe siècle*. Paris: Éditions de l’IMEC; Éditions de la Maison des Sciences de l’Homme, 1999. 335 p. ISBN 2-908295-45-8; 2-7351-0837-6. 220FF/•33,54

Olivero’s study charts the evolution and impact of the popular collection or series of books – the “collections de petit format à bon marché” (18) – increasingly favoured by French publishers throughout the nineteenth century. Written in French, her book represents a significant contribution to the history of publishing in France, forming part of an ongoing project to chart the contribution of various publishers, amongst them Fayard, Flammarion and Charpentier, to the development of modern publishing techniques and practices.

In the first part of her book, “Création et réception,” Olivero provides a detailed history of the development of the nineteenth-century collection, outlining its defining features and demonstrating how its rise can in part be explained by the changing social, political, and cultural climate in France during this period. In particular,

her in-depth study of Gervais Charpentier (and his son Georges), although occasionally distracting by virtue of unnecessary anecdote, reveals the extent of his influence over the creation and success of the collection and on the nineteenth-century literary scene as a whole.

In “Fonctions éditoriales et contenus,” the second part of her study, Olivero looks at the editorial decisions which led to the popular success of the collection. By examining how various publishers chose the works to be included in each collection, as well as investigating editorial policy on reprints and on the role of the preface, notes, and introduction, she suggests that the success of a particular collection can be explained by these editorial strategies rather than by the merits (literary or otherwise) of the books themselves. Indeed, Olivero goes on to argue that the inclusion of an author within a prestigious collection ultimately led to his or her insertion within the literary canon.

The third part of her study, “Circulation, usages et pratiques,” turns from the collections themselves to the means by which publishers disseminated their material. Innovations such as the railway station bookshop were instrumental in rendering the popular collections accessible to the public, as were public reading rooms and book-exchange schemes. Olivero shows how the ease of access to collections led to a democratisation of the reading process.

The principal merit of this book lies in its attention to the details of nineteenth-century French book production. The inclusion in appendices of comprehensive lists of collections testifies to the amount of careful research and scholarly investigation undertaken by the author. Olivero’s insightful analysis of the format of each collection (the size and quality of the paper, the cover, the price) reveals the extent to which the publisher’s material decisions formed an integral part of each collection’s reception. Whilst the choice of works included within a particular collection was perhaps decisive in shaping the character of that collection, the chosen format was instrumental if the collection was to break into the popular market.

Olivero’s field of enquiry is not limited to literary collections. By examining

encyclopaedic collections such as the “Bibliothèque populaire” and the “Bibliothèque utile,” and collections of propaganda such as the “Bibliothèque Franklin” and the “Bibliothèque ouvrière” alongside the well known collections of classic and contemporary authors such as the “Bibliothèque Charpentier” and the “Bibliothèque des Chemins de fer,” she reveals that the collection was responsible for the instruction, education, and entertainment of a new section of the reading public who had previously not been specifically targeted. Olivero’s book is a stimulating and comprehensive study, which will prove invaluable to specialists in the field, and informative to readers with a more general interest in nineteenth-century French book production.

Hannah Thompson,
Darwin College, Cambridge

Sonya Stephens, ed. *A History of Women’s Writing in France*. Cambridge: Cambridge University Press, 2000. ix, 314 p. ISBN 0-521-58167-2 (hardback) \$80.00; 0-521-58844-8 (paperback). \$28.95

This book presents an interesting array of articles dealing with women’s writing in France as seen by anglophone scholars working in British, American, or Canadian institutions. The contributions, organized chronologically, delineate the development of women’s writing from the Middle Ages to the present. While groupings by centuries and genres remain controversial for feminist historiographers, the editor argues in her introduction that the arrangement of the collection by chronology and, within the eighteenth and twentieth centuries, by genre, “should be retained in a volume devoted exclusively to women’s writing, not least because, both implicitly and explicitly, this History is relational and seeks to reinstate women’s distinctive contribution to those periods, even as it excludes the men who history records as shaping them”(1). While this affirmation might be debatable for some feminist scholars, it can be argued that one benefit of a chronological presentation is the exposure of ongoing interrelations of intellectual processes such as read-

ing and writing.

In her article on female voices in the French Middle Ages, Roberta Krueger argues that “women writers and readers have shaped the course of French literature from its inception” (10), and her article clearly demonstrates how important women writers and especially women readers were for the emergence of French literature. Reading frequently preceded female writing. Cathleen Bauschatz underscores the importance of Protestantism and print for the increase in female literacy at the beginning of the sixteenth century, a fact that might have also contributed to the decision of women writers such as Hélienne de Crenne to address a predominantly female readership. During the seventeenth century, women’s ability to read increased steadily; and it is against this backdrop that Faith Beasley’s fine interpretation of the Fronde and the *ruelle* movement as events fostering a “wave of female creativity” (67) should be read. The *ruelles* – today more commonly known as *salons* – were places governed and dominated by women, in which literary composition and criticism were often produced collaboratively. Beasley demonstrates that the question of authorial rights was not important as noble women writers found it generally beneath their status to sign their works, unlike nineteenth-century women writers who chose pseudonyms and anonymity out of necessity. Yet the latter were able to publish in a great variety of genres, despite biased social norms and restrictive publishing laws. Rosemary Lloyd’s article keenly illustrates the interrelation between female education during the Third Republic and women’s confidence to speak publicly.

By the end of the nineteenth century, feminist discourses had influenced the public sphere. However, Alex Hughes’s article illustrates that pre-World War I feminist activism did not have a lasting impact on the ideological climate in inter-war France. Indeed, the 1920s saw a rise in publications promoting motherhood and “redomestication” (149). Still, the “upset in gender-role expectations” (149) caused by the war and the anti-feminist backlash that followed motivated some women to write a new type of female fiction, which queried gender orthodoxy and

suggested alternative gender relations. Women writers’ search for a sense of identity in twentieth-century France and the implications of traditional narrative representations for female subjectivity are issues explored in the interesting chapters on women’s fiction since the 1970s (Leslie Hill), women’s autobiography (Michael Sheringham), and women’s theater (Mary Noonan). The book concludes with an excellent essay by Judith Still, who problematizes the term “French feminist literary theory” (236), and again illustrates the intertwining of reading and writing. Geared mainly toward an English-speaking readership, the collection might very well be used as a mandatory text for seminars in literature, cultural studies, and Women’s Studies to present new readings of mostly well-known French women writers.

Elisabeth-Christine Muelsch,
Angelo State University

Adrian Armstrong. *Technique and Technology: Script, Print, and Poetics in France, 1470-1550*. Oxford Modern Languages and Literature Monographs. Oxford: Clarendon Press, 2000. xii, 246 p. ill. ISBN 0-19-815989-7. £45.00

Adrian Armstrong locates his contribution to OUP’s Modern Languages series at the intersection of two scholarly discussions: the poetry of the *Grands rhétoriciens* of late fifteenth-century and sixteenth-century France; and the evolving form and function of the late medieval book. In this study, the *rhétoricien* is not only he who, in the words of a 1531 editor, “auoir souue[n]t freque[n]te avec les muses es mo[n]s parnasus & helicon” (59), but a complex construction of “physical manifestations in manuscript and print” (7).

Armstrong’s discussion opens with the *rhétoricien* Jean Molinet. The attenuation of the self-conscious, formal features of Molinet’s writing in printed editions is contrasted with scribal representation of the poet’s technical virtuosity. The argument is most coherent in the conclusion, where Armstrong suggests that the wider audience for printed books and the greater distance between the poet and the mass-

produced, standardised text dislodged scribal efforts to “take visual charge of the texts and foreground their formal aspects for readers” (33). Early printed *rhétoriqueur* texts are less likely than manuscripts to contain visual responses to the poets’ complex rhyme schemes, self-reflexive tropes, and rhetorical flourishes. Indeed, in Armstrong’s account, the changing approach of the *rhétoriciens* themselves can be related to the new bibliographical conditions for textual production. The advent of print engendered “*lisible*” (printed) rather than “*scriptible*” (manuscript) texts (89), one aspect of which was an “increasing coincidence of the first-person voice and the historical author” (213). Armstrong develops his case by considering the poets Jean Lemaire de Belges and Jean Bouchet, who succeeded Molinet, and whose careers spanned the transition to print. He links their self-advancing strategies to their occasional involvement in the printing of their own texts.

The strength of *Technique and Technology* is the close attention that it affords to the nexus between bibliographical form and literary meaning. Detailed case studies support Armstrong’s argument without eliding the complexity of codicological evidence. The work on the Lemaire manuscripts BNF, n. a. fr. 4061 and ONB, Cod. 3441 is especially precise and persuasive. However, Armstrong’s decision to engage in “*bricolage* of a new critical vocabulary” (12) and to leave significant discussion of the implications of his study until the conclusion is at times problematic. His contrast between *lisible* printed texts and *scriptible* manuscripts is informed not by Barthes, from whose work Armstrong borrows the terms, but by the technological determinism of scholars such as Eisenstein and Ong. Elsewhere, Armstrong’s approach depends on the idea of a reader, who is at times the structuralist’s elusive ideal reader, and at other times a real, commissioning or annotating reader, contemporary with Molinet, Lemaire, or Bouchet. Such divergent positions are never reconciled and Armstrong’s claims frequently seem contradictory as a result. He argues, for instance, that “printers interpreted texts for readers, as glosses and punctuation became

standardized; readers could only receive the text passively" (70) and yet in the same chapter that the forms of printed books insistently "provoke readers into constructing their own interpretations" (87).

Such difficulties could perhaps have been avoided by closer consideration of the bibliographical theory of Chartier or McKenzie, for instance. However, they do not detract from Armstrong's contribution – his close reading of some important books and texts associated with Molinet, Lemaire, and Bouchet; and his treatment of questions about the continental book trade that have been raised by scholars such as Mary Beth Winn and Cynthia Brown, but are otherwise (lamentably) neglected in English-language publications.

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Balance 31/12/99	\$12,575.24	\$1000.00	\$14,700.88
INCOME			
Dues and sales			36,115.15
Misc. and transferred funds			26,505.55
Interest earned			826.57
Grant, Delmas Foundation		12,000.00	
Adjustment from 1999 balance			36.97
SUBTOTAL	\$12,000.00	\$63,484.24	
EXPENSES:			
SHARP News, Editorial			91.00
Printing and mailing			
Printing, SHARP News 9:1-4			3,310.01
Mailing, SHARP News 9:1-4			4,433.05
Book History			23,491.15
Office			
Supplies and equipment			1,066.85
Printing, directory and forms			3,155.90
Mailing, directory			2,007.81
Postage, subscriber services			1,878.30
Book Prize	1,000.00		
Bank charges, returned checks			1,261.64
Dues, Memberships			69.53
Labor			5,200.00
Public Relations			525.00
General postage costs			263.40
Travel grants			
Students		4,497.00	
Independent scholars		2,304.00	
Conference expense, Mainz	1,200.00		
Transferred funds			26,368.95
SUBTOTAL	<2,200.00>	<6,801.00>	<73,122.59>
Balance 31/12/00	\$10,375.24	\$6,199.00	\$5,062.53

SHARP 2000 United Kingdom Account

	<i>Cash</i>
Balance 31/12/99	£ 1,945.99
INCOME	
Interest (credited 01/01/00)	81.53
Dues/subscriptions	1,487.00
SUBTOTAL	£1,568.53
EXPENSES	
Travel grants	555.00
SUBTOTAL	£ 555.00
Balance 31/12/00	£ 2,959.52

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Submitted by Barbara A. Brannon, Membership Secretary

Evidence that SHARP is a global organization can readily be found in its membership database: we now represent 37 countries on every continent but Antarctica! New to our fold in 2000-01 are Greece, India, and Poland. Our total membership currently stands at 1,177. Our shift last year from a quarterly to an annual renewal basis makes the reporting period slightly different from July 2000, and our percentage increase from July 2000 reads 2%. Cumulative three-year growth is 25%; 184 new applications for membership were processed from July 2000 to July 2001.

Of the total 809 members are from the US and 368 are from other countries. The highest-growth areas for 2000-01 were Argentina, Denmark, Germany, Japan, and the Netherlands. Within the United States, SHARP membership represents all of the 50 states except Alaska, South Dakota, and West Virginia. Libraries account for 50 of our total members, a 10% increase over 1999-2000.

Now that the transitional year of membership renewals is past, annual renewal notices will go out every July and should be returned by early September, in time for shipment of the next volume of *Book History*. New members may, of course, continue to join at any point during the year and may elect to make their memberships retroactive to the previous July in order to receive the current *Book History* volume and *SHARP News* issues, or they may choose a pro-rated dues amount if joining between January and June.

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